



Framing and Reframing

Guest co-editor: Agnès Lafont

It is a great pleasure to introduce the collection of papers that follows as the first number of EMCO. All have grown from papers delivered at the 2009 conference of the Bergen Shakespeare and Drama Detnetwork, held with the gracious and most generous hospitality of the Institut de Recherche sur la Renaissance, l'Âge Classique et les Lumières, Université Paul Valéry Montpellier III.

One of the aims of the Network is the bringing together of scholars of a wide range of interests in early modern drama, and from all stages of their academic careers, to discuss ideas loosely grouped around single concerns or themes. The idea of 'framing and reframing' came from Dr Goran Stanivukovic from St Mary's University, Halifax, Nova Scotia, one of the Network's founder members, who was unfortunately unable to attend the meeting. The idea was to explore ways in which the work of earlier scholars could be reassessed, aligned with current ideas, modified or perhaps wholly rejected by those now working in related fields.

These two circumstances make the Network and this particular project ideally suited to the aims of the new journal, bringing together work by writers of different nations and experiences that offers new engagements with texts from the early modern period and ways in which they have earlier been read. This range will, I hope, continue in subsequent issues, and the editors look forward to works of imaginative engagement with these and other ideas, concepts, and texts of all media and all forms.

For the present issue, I extend my personal and institutional thanks to many people. The debt to Montpellier has already been made clear, but for those who attended the conference is the subject of great and continuing gratitude. Agnès Lafont worked tirelessly and with great precision in the editing process, and it was a pleasure to work with her in putting together this collection. John Wilhelm Vinje demonstrated a rare combination of the academic and the electronic in formatting the words for the screen, an endeavour matched only by that of Sverre Arve Myklebost in the work of design. To the contributors, in accepting deadlines and corrections with grace and facility, I give my personal thanks, which I extend also to Roy Eriksen, for his skill, energy and sheer hard work in making the journal a reality.

What follows, then, is a product of earlier endeavours, but also a first step in what I know will be a long and eventful journey. I look forward to many future issues, and to receiving multiple, varied and imaginative articles, furthering the multiple possibilities of the wonderfully productive, wonderfully paradoxical coming together of the newest technology and the ancient, yet equally revolutionary, forms of early modern culture.

Stuart Sillars